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καὶ κράτος φανερὸν μόνη
κληδοῦχος τε καλεῖται.

But these lines are differently rhythmized in the two kinds of verse, the first one being —⏑—⏑⏑ —⏑— (logaoedic) or —⏑—⏑ ⏑—⏑— (Aeolic). Under another head this criterion for most cases is given:

> A succession of two or more dactyls or anapaests is clear indication of Ionian rhythm, just as conversely the single occurrence of a long and two shorts, or of two shorts and a long, generally signifies that the verse is Aeolic.

Paeonic Verse is in descending rhythm, 3:2. The fundamental colon is the dimeter consisting of two simple feet, either or both of which may have any form of the paeon, including the cretic. The trimeter is rare and a monometer does not occur. The Bacchic Rhythm is briefly discussed under this head. In connection with paeonics the author seems not to mention the interesting fact that, according to a scholiast, Heliodorus commended paeons that end with the end of a word, ὅπως ἡ ἀνάπαυσις διδοῦσα χρόνον ἐξασήμους τὰς βάσεις ποιῇ. Heliodorus, then, experienced the same difficulty that we do with the hemiolic rhythm. The author does not, in fact, speak of any difficulty as to the rhythm, such as some metricians recognize. I may add that for me nothing is proved by the fact stated by some that a dance has been invented and a fugue (it had to be a fugue) composed in this rhythm; I have never seen the dance, nor heard the fugue executed, nor have I heard anyone sing the famous Delphic hymns.

The treatment of Dochmiac Verse offers nothing specially noteworthy. The various theories concerning the origin and rhythmic nature of the dochmius are mentioned in the chapter on the origin of verses. The author there suggests its derivation from the primitive iambic dimeter by a rather complicated process. There is no evidence of its existence before Aeschylus.

Prosodiac-enoplic Verse has now supplanted the dactylo-epitritic. The fundamental cola are two dimeters, the προσοδιακός, ⏓—⏑⏑ —⏑⏑—. and the ἐνόπλιος, —⏑⏑— ⏑⏑—⏓. In association with the prosodiac occur iambic dimeters, and with the enoplius trochaic dimeters. There are no real dactyls in this kind of verse. The enoplius admits catalexis. One example will sufficiently illustrate the scansion: μισθὸς γὰρ ἄλλοις ἄλλος ʼεπʼ ἔργμασιν ἀνθρώποις γλυκύς, ——⏑— ——⏑⏑ —⏑⏑— ——⏑— (Pindar, Isth. I. 47).

All the modifications and combinations of the cola are fully discussed and illustrated. Periods in other rhythms are sometimes combined with prosodiac and enoplic periods in the same ode.

In Aeolic Verse the fundamental colon is a polyschematist dimeter of eight syllables, the first meter being unregulated and the second always a choriamb. As already stated, it furnishes several of the verses heretofore usually called 'logaoedic'. The Glyconics and the Pherecrateans are closely related to the fundamental colon and are often associated with it. In Aeolic verse some of the results of the 'new' (i.e. ancient) treatment have been already cited to illustrate the characteristics of the New Metric.

The chapters on Composite Lyrics and Monodies do not add materially to the metrical element of the book, but are not without interest and great value.

The chapter on the Origin of the Forms of Greek Poetry necessarily contains much speculation. A summary would be useless. It seems to me that the tendency now-a-days to make everything evolutional, as it were, is too strong. The forms of verse are treated in this, as in some other works, almost as if they resulted through natural growth from germs that existed almost or quite before there was any Greek language. Even what the botanist would call 'sports' are hardly recognized as possible, so that scarcely any room is left for individual invention.

It may naturally be expected of a reviewer to express his own views, especially when the subject is one over which there is controversy, but it is exactly this aspect of the case that constrains me, for the present at least, not to assume a positive attitude. I have not yet been able to examine all the evidence, and, even if I ever do this thoroughly, I still may not deem it wise to take part in a controversy in which acrimony is not lacking on either side.

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CORRESPONDENCE

I feel I must tell you about some boys and girls in Massachusetts who are really interested in Caesar. A boy said to me the other day:

"When I was preparing my lesson, I noticed in the vocabulary that the word *aluta* is probably related to the word *alumen*, meaning alum. This would show that alum was used by the ancients in tanning leather. Yesterday afternoon a tanner in Peabody told me something of the use of alum, and showed me some samples of leather tanned by an alum process".

Pupils in the Latin classes have been reading for their English book-reviews several works suggested by their Latin teacher. Of these, Phra, the Phoenician[1], has been the most popular with the Caesar class, doubtless on account of its reference to Caesar and his exploits. One of the boys, aged thirteen, has gone so far as to write a play, adopted from Phra, the Phoenician, which he hopes the Latin Club will present. He calls it Caesar's Capture.

Clippings from the newspapers are often brought in—a fact which shows that the pupils are interested in comparing modern battles with the ancient battles, fought upon the same ground. We have made an interesting exhibit by pasting on large sheets of white paper accounts cut from the newspapers, and placing beside them Caesar's account, cut from worn-out text-books. Pictures of modern battle scenes are also contrasted with pictures of ancient scenes.

Pupils are interested in the costumes of the ancient soldiers, and their implements of warfare. Only to-day a boy brought to school a fine model he had made of a Roman catapult. It works beautifully. Some of the girls have dressed dolls to represent Roman soldiers, and the boys have made pila, scuta, and gladii.

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